

LUTHERAN SUMMER MUSIC



ACADEMY & FESTIVAL



Annunciation

Botticelli (1445-1510)

Bach Cantata Vespers
10 July 2003

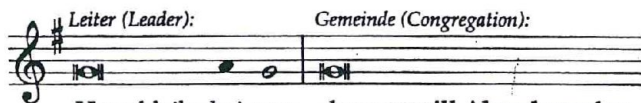


Bach Cantata Vespers

Organ Prelude Praeludium in D (BWV 533) J. S. Bach (1685-1750)

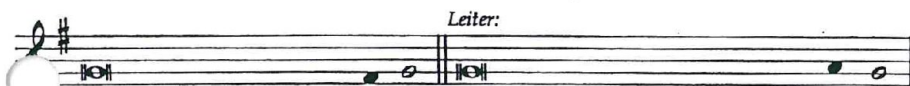
Please stand and face the vesper candle

Leiter (Leader): Gemeinde (Congregation):



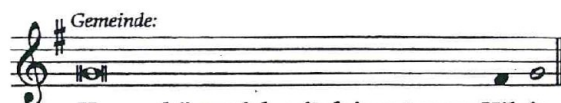
Herr, bleibe bei uns; denn es will Abend werden,
Lord, stay with us; for the evening has come,

Leiter:



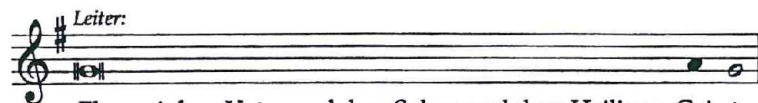
und der Tag hat sich ge-nei-get. Gott, gedenke mein nach deiner Gna-de.
and the day is almost over. God, remember me after your grace.

Gemeinde:



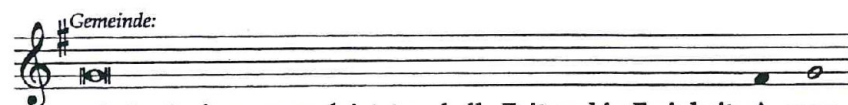
Herr, erhöre mich mit deiner treuen Hil-fe.
Lord, grant me your true assistance.

Leiter:



Ehre sei dem Vater und dem Sohne und dem Heiligen Gei-ste;
Glory to the Father and to the Son and to the Holy Spirit.

Gemeinde:



wie im Anfang, so auch jetzt und alle Zeit und in Ewigkeit. A - men.
as it was in the beginning, is now and will be forever. Amen.

Motet

Verbum supernum prodiens

Josquin Desprez (c. 1450-1521)

*Verbum supernum prodiens
Nec Patris linquens dexteram,
Ad opus suum exiens,
Venit ad vitae vesperam.*

The supreme Word proceeds forth
leaving not the ruling Father's side
accomplishing his work on earth and
comes to bring life at evening.

*Text by St. Thomas Aquinas (1227-1274)
Tr. Brian Johnson*

Cantata

Wie schön leuchtet der Morgenstern (BWV 1)

J. S. Bach

Chorale text and tune by Philipp Nicolai (1556-1608)

I. Choir/Orchestra

*Wie schön leuchtet der Morgenstern
Voll Gnad und Wahrheit von dem Herrn,
Die süße Wurzel Jesse.
Du Sohn Davids aus Jakobs Stamm.
Mein König und mein Bräutigam
Hast mir mein Herz besessen
Lieblich!
Freundlich!
Schön und herrlich,
Groß und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben.*

How lovely shines the Morning Star
full of grace and truth from the Lord,
the sweet root of Jesse.
You Son of David from the stem of Jacob,
my King and my Bridegroom
has possessed my heart.
Lovely!
Friendly!
Fair and wonderful,
great and truthful,
rich with gifts,
high and very exalted.

II. Recitativo (tenor)

*Du wahrer Gottes und Marien Sohn,
Du König derer Auserwählten,
Wie süß ist uns dies Lebenswort,
Nach dem die ersten Väter schon
So Jahr als Tage zählten,
Das Gabriel mit Freuden dort
In Bethlehem verheißten.
O Süsigkeit, o Himmelsbrot,
Das weder Grab, Gefahr, noch Tod
Aus unsern Herzen reißen.*

You true Son of God and Mary,
You King of the chosen,
how sweet to us is your Word of Life,
by which our forefathers already
their years as days had counted,
which Gabriel with joy there
in Bethlehem did announce.
O sweetness, O heavenly bread,
that neither grave, nor fear, nor death
can ever tear from our hearts.

III. Aria (soprano)

*Erfüllet, ihr himmlischen
göttlichen Flammen
Die nach euch verlangende gläubigen Brust.
Die Seelen empfinden
die kräftigsten Triebe,
der brünstigen Liebe.*

Fill, you heavenly
Godly flames,
which the believing breast longs for.
The souls shall feel
the mightiest passion
of the most burning love.

IV. Recitativo (bass)

*Ein ird'scher Glanz, ein leiblich Licht,
Rührt meine Seele nicht;
Ein Freudenschein ist mir
von Gott entstanden.
den kein vollkommenes Gut,
des Heilands Leib und Blut,*

An earthly glow, a body's light,
does not move my soul.
A joyful light to me
appeared from God,
for a fulfilling gift,
the Savior's flesh and blood,

*ist zur Erquickung da.
So muß uns ja der überreiche Segen,
Der uns von Ewigkeit bestimmt,
Und unser Glaube zu sich nimmt,
Zum dank und Preis bewegen.*

V. Aria (tenor)

*Unser mund und Ton der Saiten
Sollen dir für und für
Dank und Opfer zubereiten.
Herz und Sinnen sind erhoben,
Lebenslang mit Gesang
Großer König, dich zu loben.*

which is my awakening.
So then the highest Kingdom's blessing,
which to us from eternity was promised,
and through our faith we take hold of,
moves us to thanks and praise.

Our mouth and the sound of the strings
shall to Thee forever and ever
thanks and offerings prepare.
Heart and senses are lifted up
our whole life long with song,
Great King, to praise you.

VI. Chorale

*Wie bin ich doch so herzlich froh,
Daß mein Schatz ist das A und O,
Der Anfang und das Ende.
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis
Des klopf ich in die Hände.
Amen! Amen!
Komm, du schöne Freudenkrone,
Bleib nicht lange!
Deiner wart ich mit Verlangen.*

How joyful I will be in my heart
that my Beloved is the Alpha and Omega,
the beginning and the end.
He will in His glory
take me up into paradise
where I will be held in His hands.
Amen! Amen!
Come, You lovely crown of joy,
do not stay away for long!
I await You with longing!

Tr. by David Mennicke and Rebecca Turner

Hymn of the Day

Organ Prelude "Wie schön leuchtet der Morgenstern"
Georg Dietrich Leyding (1664-1710)

LBW # 76 "O Morning Star, How Fair and Bright"
WIE SCHÖN LEUCHTET

- Stz. 1 All
- Stz. 2 Low voices, all join at "Now through daily . . ."
- Stz. 3 Organ
- Stz. 4 All
- Stz. 5 High voices, all join at "Amen! Amen! . . ."
- Stz. 6 All

Pulpit Hymn

Organ Prelude "Herr Jesu Christ, dich zu uns wend"

Georg Böhm (1661-1733)

"Lord Jesus Christ, With Us Attend"

All in unison

Lord Je - sus Christ, with us at - tend, Thy Ho - ly Spir - it to us send; With
help and grace guide us a - right; In - to the way of truth in - vite.

The image shows a musical score for a hymn. It consists of two systems of music, each with a treble and bass staff. The first system contains the first line of the hymn: "Lord Je - sus Christ, with us at - tend, Thy Ho - ly Spir - it to us send; With". The second system contains the second line: "help and grace guide us a - right; In - to the way of truth in - vite." The music is written in a key with one flat (B-flat) and a common time signature (C). The melody is simple and hymn-like, with a clear emphasis on the lyrics.

Epistle I Timothy 3: 16

Lord's Prayer

Offered in silence

Sermon and Prayer

Canticle "Magnificat" (Tone #8)

Organ stanzas by H. Scheidemann (1596-1663)

Magnificat anima mea Dominum

Et exultavit spiritus meus in Deo salutari meo.

(Organ) *Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.*

Quia fecit mihi magna qui potens est, et sanctum nomen eius.

Et misericordia eius a progenie in progenies timentibus eum.

(Organ) *Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede et exaltavit humiles.*

(Organ) *Esurientes implevit bonis et divites dimisit inanes,*

Suscepit Israel puerum suum recordatus misericordiæ suæ,

(Organ) *Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.*

My soul magnifies the Lord,
And my spirit rejoices in God my Savior.

(Organ) For he has regarded the low estate of his handmaiden:

for, behold, from henceforth all generations shall call me blessed.

For he that is mighty has done to me great things; and holy is his name.

And his mercy is on them that fear him from generation to generation.

(Organ) He has shown the strength of his arm;

he has scattered the proud in the imagination of their hearts.

He has put down the mighty from their thrones, and exalted them of low degree.

(Organ) He has filled the hungry with good things;


and the rich he has sent empty away.

He has come to the help of his servant Israel, in remembrance of his mercy;

(Organ) As he spoke to our fathers, to Abraham, and to his seed forever.

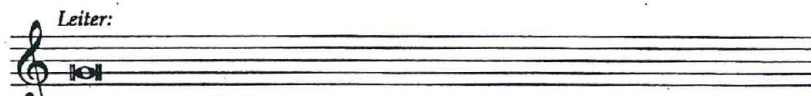
Praising

Leiter: Gemeinde:




Laßt uns prei-sen den Herrn! Gott sei e - wig - lich Dank!
Let us give praise to the Lord. To God be eternal thanks!

Leiter:



Es segne und behüte uns der allmächtige und barmherzige Gott,
The almighty and merciful God, Father, Son and Holy Spirit,

Gemeinde:



Vater, Sohn und Heili-ger Geist. A - men.
bless and preserve you.

Sending Hymn

Organ Prelude

LBW # 86 "The Only Son from Heaven"

HERR CHRIST DER EINIG GOTTS SOHN

Organ Postlude

Toccata in F (BWV 540)

J. S. Bach

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Worship Leaders

Light	Becky Schultz	
Preacher	Chaplain Brian T. Johnson	
Organists	David Eaton, Norma Aamodt-Nelson and Christiaan Teeuwesen	
Soloists	Tenor recitative	Edwin Anderek
	Soprano aria	Karen Wilkerson
	Bass recitative	Stafford Turner
	Tenor aria	Seth Hartwell
Orchestra	Horn I	Bruce Atwell
	Horn II	Marc Schweikert
	English Horn I	Blake Duncan
	English Horn II	John Groerich
	Bassoon	David Oyen
	Concertante Violin I	Ayako Yonetani
	Concertante Violin II	Marion Judish
	Tutti Violin I	Holly Airheart and Julia Colbert
	Tutti Violin II	Peter Wessler and Candace Lozito
	Tutti Viola	Coca Bochonko and Peter Calhoun
	Cello	David Cedel
Bass	Andi Beckendorf	
	Schola Cantorum	
Cantata Choir	Conductor, David Mennicke	
Sopranos	Tenors	
Caroline Bailey	Bjorn Arneson	
Rachel Conway	Nathan Braden	
Ashley Fewins	Ryan Crane	
Kristen Jones	Sean Dennison	
SuZanne Kelley	Hans Erickson	
Kim Klotz	Seth Hartwell	
Amanda Rowles	Alex Heetland	
Katheryn Selby	Timothy Spelbring	
Miranda Shank		
Meredith Sorenson		
Christiana Williams		
Elizabeth Yellen		
Altos	Basses	
Madeleine Clemens	Aaron Bahr	
Emily Fink	Evan Brown	
Joy Fritz	Cole Burger	
Krista Halvorson	Alex Fossey	

Altos (cont.)

Joy Hansen
 Joanna Kieschnick
 Julie Managan
 Christine Mennicke
 MaryLynn Mennicke
 Susanna Mennicke
 Laura Potratz
 Krystal Waters

Basses (cont.)

Jonathan Fraser
 Ryan Hostler
 John Larison
 Matthew Peterson
 Nathan Truninger
 Stafford Turner
 Jonathan Wessler
 Nathan Zullinger

Bach Cantata Notes

J. S. Bach's cantata, "Wie schön leuchtet der Morgenstern", was first performed in Leipzig on March 25, 1725, for the feast of the Annunciation, when the angel Gabriel announced to Mary that she would bear the Messiah. The first and last movements are based on Philipp Nicolai's 16th century chorale, "O Morning Star, How Fair and Bright" (LBW # 76), known as the *Queen of Chorales* for its bridal imagery. Similarly, Nicolai paints a picture of the bridegroom Christ in the *King of Chorales* "Wachet Auf!" (Wake, Awake).

The piece is scored for a festive orchestra of two solo violins, two oboe da caccia (here played on English horns), two horns, strings, continuo, SATB choir, and soprano, tenor, and bass soloists. Movement I has orchestral interludes in a concerto grosso form with the solo groups of instruments alternating with the full orchestra (like the Brandenburg concertos). The choral sections are in the form of a chorale prelude; the alto, tenor, and bass singing imitative lines based on the chorale melody while the cantus firmus is sung by soprano voice in augmentation (long notes). This concerto grosso/chorale prelude hybrid is cast in a lilting 12/8 dance rhythm.

Using imagery of love, fire, and heavenly bliss, movements II and IV are secco recitatives accompanied only by chords in the organ/cello basso continuo group. Movement III is for soprano and oboe da caccia solos in a courtly dance rhythm (Gavotte) full of flaming sixteenth note melismas. Movement V, a minuet, unites the tenor and the strings (mund und saiten) in praise of God. The text for Movement VI is stanza five of Nicolai's chorale set homophonically for SATB choir and full orchestra. A solo horn weaves a melody around the other parts bringing the cantata to its completion.

Notes – David Mennicke

We ask that all members of the audience refrain from photographing or recording the performance. Please be sure that all cell phones, beepers, alarms, and similar devices are turned off.

*A high-fidelity recording of this performance may be ordered.
A brochure will be available following the performance.*

We give our thanks for the support of this cantata to:

Sandra J. Thompson

David Johnston

Valparaiso Project on the Education and Formation of People in Faith

Dr. Dorothy C. Bass, director

*You are invited to attend the next events of
The 2003 Lutheran Summer Music Festival:*

Omega String Quartet Recital

Noble Recital Hall

Jenson-Noble Hall of Music

Luther College

Friday, July 11th, 7:30 p.m.

Praetorius Brass Ensemble Recital

Main Hall

Center for Faith and Life

Luther College

Sunday, July 13th, 7:30 p.m.

Festival of Hymns

Main Hall

Center for Faith and Life

Luther College

Monday, July 14th, 7:30 p.m.

*This liturgy is the fifteenth event of
The 2003 Lutheran Summer Music Festival*

